CURRENT NEWS OF ART AND THE EXHIBITIONS

the architectural forms of villages meet with it.

All of the work bears the impress of a stern and serious talent. All of the canvases are decorative and the colors and textures, particularly in the still iffee, are rich and sensuous. At the same time it must be allowed that some of the work will leave as powerfu! an impression upon the mind as the cture of ships in the show of last able painter have peculiar importance.

The traces of Portugul are visible in the new paintings, but only in subtle blon. Something in the color is fights, which are said to be so diferent in Portugal, nor the delights of Cintra, nor even the revolutionists who shoot at each other from around street corners and who must be deucedly inenventent at times to artists engaged

upon architectural themes.

The "Village on the Hill." No. 3, is a village that deserves to be more precisely located, as it appears to be ltogether charming. The church with ts tower and clustering red roofs is something that any artist would like to paint, and besides there is a green shurchyard with animated goats. The Still Life, No. 9," is large in manner. and the earthen jer, the me on and the vine that easts shadow on the table unite into a harmony that seems very

It is reported that the artist returns to America in April, and this is good news. Nowhere in Europe does there appear to be much atmosphere for landscapists at present, and Halpert is much more likely to find himself here than abroad. Besides, the campaign for modern art is being fought out in New York with more vehemence than anywhere else in the world. The firing line for artists is upon this side of the water

Gari Melchers is one of the distinguished group of American painters who rejoice in an international reputation. He has long had most of the honors that academies and institutions can bestow, for his art is of the sort that institutions approve of. It is clear, eminently sane, and not too troubling. No jury could resist Mr. opened in the Montross Galleries, will have great fascination for such of our

wever, is one that may not be foldats in going abroad. Mr. Melchers should be suppressed. has assiduously recorded the attractions of life in Holland, and the architecture, the costumes and the customs of the people there have so strongly attracted him that he has alwhere beauty is and all artists feel the turesque trappings. The great danger n self-expatriation, though, is that the artist gets little in addition to in art. the trappings.

worldly success.

always finds in good workmanship. eal to residents of modern cities who dential Cabinet. There is the prevalent happen to be sated with the same- suspicton, too, that this group may be ways temporarily overlooked that deep to the academy. questions of life and deep analyses of character are not within the artist's exhibition is now ready, and as though of J. G. Brown or Kenyon Cox? province. The large canvas "Easter to encourage talk the organizers have "Why are they American; what ele-

Description of the recent pointings of the recent pointings by Samuel Halpert have been the same and the present exhibition is the Charles of the catalogue. There are some amustic the catalogue. Each committeeman his time in the Charles of the catalogue. There are some amustic the catalogue. Each committeeman his time to relements, quality or qualities, and the public has and Chauncey F. Ryder, to remain do they possess that make them have being done in America, and has often bought inferior foreign products when being done in America, and has often word. It makes a decidedly curious document, and no doubt will be closely structured. The public attention for the public attention for the second the first of the recent pointings. The present exhibition is printed a lot of their own talk into the catalogue. Each committeeman do they possess that make them do they possess that make them american?

"What is the difference between hought inferior foreign products when better work could have been had at modern American art and modern are provided in the development of the public attention for the structure of the catalogue. Each committeeman do the catalogue. Each committeeman do the provided the truly excellent work being done in American?

The annual exhibition of the being done in American art and modern art hose interested in the development of anodern art that the announcement with have wide interest.

Salpert has been living in Portigal. It seems, and most of the sinteen canvases in the show were painted there. The subjects concern themselves will the architectural forms of villages.

But the women themselves are scarcely differentiated in type or pose and seem to have been mechanically cuplicated by the artist. To place a litograph interior beside it, or a Mentile with interior beside it, or a Mentile will do to Mr. Melchers's other things: "I welcome the Forum posterity will do to Mr. Melchers's exhibition of modern art as a means of restoring to our generation its rightful share of material and spiritual.

pressed and the costumes take second- our eyes the overfurbished halo of traary place.

The events of the past week have lacy of feeding a growing life on the been overshadowed by one that is to congesied froth of past ages." tain little changes in Haipert's most of them have been seen already, and feel disposed to defend the picture most of them have been seen already, and feel disposed to defend the picture at least by the critics; for whatever against the critic whether he praises and tendency the experiments of an making, the critics are certainly haven.

Apparently Mr. Henri wishes to be making, the critics are certainly haven. sudden amalgamation of heretofore di- Dr. Brinton writes: Portuguese, but exactly what is hard to say. Halpert himself is certainly as reticent as Sir Joshua Reynolds counselled all artists to be. Alfred Stieglitz, Robert Henri, Dr. Dr. Brinton writes: "It is absurd to accuse a large majority of the day and not a ington Wright, Dr. Christian Brinton, few among their elders of stark madness."

recently landed here and who, almost ment. Should its exponents not suc-

art? rightful share of material and spiritual The exception in the exhibition is sustenance. I see in the work of the in the collection, but it is not particularly happy.

All of the work hears the impress of ditional art. And I hope that this will lead to a general exposure of the fal-

come, and wherever two or three were gathered together the topic was sure to be the "Forum" exhibition of modern art that many tables and the companion of the dividual judgment, believe so much in ern art that opens to-morrow in the the necessity of individual judgment year; or the still earlier series of Lake
George pictures. This is merely by
was of news. On the other hand certies of the works to be shown (for finality of practically all art criticism
ties of the works to be shown (for finality of practically all art criticism

> ing unlimited opportunities to study the only critic. It is a human and modern art), but rather in anticipation understandable wish. All critics wish of picturesque happenings due to the to be the only critic. "It is absurd

Alfred Stieglitz, Robert Henri, Dr. ness or wilful perversity. One must, and the searcher after facts gets them John Weichsel and W. H. de B. Nel- in all justice, recognize the sincerity only by reading between Halpert's son of the International Studio.

of the new art and strive to compresines. He doesn't mention the bull
Mr. Wright is a young writer who hend its already considerable achievebefore getting his breath, wrote an ceed in placing to their credit anything outrageous criticism of the Metropoli- approximating the sovereign surety of tan Museum, which most of the art a masterpiece they will at least have critics, who are great sticklers for eti- done much. They will have proved quette, affected not to notice. Then that painting is not a sterile pastime,



"The Announcement," by Howard Giles. In Salmagundi Club exhibition.

Melchers's work, and I believe none this new writer (the temptation to use but a form of activity animated by the ever has. His list of medals must be puns in speaking of Mr. Wright will spirit of an always aspiring unrest." as long as anybody's. He is a typical be sternly resisted) attacked the art successful artist of the day, and the critics themselves, calling them by One thing that will surely impress exhibition of his work, which has just their real names and assigning them the public more than another is the exhibition of his work, which has just to unpleasant stations in purgatory, struggle that the various committees With that, of course, the pretence of and individuals are making to swing ignoring this person fell to the ground the movement into different channels. caused pain, and the sufferers howled. Value in it, so will think the public. There was a feeling that was generally the following challenge to the Forum expressed in official circles that the committee has been sent to THE SUN.

To this challenge of Mr. Coady art lover's instinct. It is not the described of the committee or any other portraits are excluded the William T. Sun is not the described of the committee or any other portraits are excluded for the best figure respector of art to encourage art.

The position assumed by the committee or any other portraits are excluded for the best figure respector of art to encourage art. The chief principle of the success. There was a feeling that was generally lowed easily at present, for it con- time had come when young Mr. Wright by R. J. Coady, who has been quietly

accomplished, however, and especially not now that Mr. Wright has got such a respectable committee behind him. Dr. Brinton and Mr. Nelson are "To the most expatriated himself. Artists go apparently converts to the new cause. out the other gentlemen on the list, temptation to live where life has pic- though never before associated together on committee, have been widely known as standing for almost anything The committee as a whole has supposedly flung down the fences and will permit the young artists to romp ing employed by Mr. Melchers give gayly out into the future. The comthe spectator the pleasure that one mittee is, however, made up of divergent types, and there is as much The quaint architecture and the still speculation as to how the members will ter costumes make such an ap- work together as over a new Presi-

of fashion that the fact is al- the long heralded opposition society

An imposing catalogue for the new

The blows that Mr. Wright gave If it be so struggled for, there must be This desideratum is not likely to be ington Square Galleries for several

> To the Art Critic of THE SUN: 1 have seen the announcement of the Forum exhibition committee and beg the courtesy of THE SUN's columns to ask these gentlemen to qualify for the Exhibition pictures is that they are hanging four pictures were bought by yet held. but also in the number of that the Chun yao, the ware made in color which seem to float in the

"As a unit of the public, an art buyer. an art student and one interested in art development of the country, I Mr. Wright, Mr. Brinton, Mr. Stieglitz, Dr. Weichsel, Mr. Nelson and Mr. In short, they have been more suc-Henri, collectively and severally, to cessful in their expression of that inanswer in a clear, logical manner the

following questions:
"Why are these 200 paintings 'the can art?

"Why are they better than the art

To this challenge of Mr. Coady's, art lover's instinct. It is not the de- chase prize of \$500, in which contest

the spurious and insincere, and the serious and deserving. These qualifications will be answered when I tell prize. Samuel T. Shaw, while in the cially the triu tai, or porcelaneous tions will be found, stated in full, on committee has already purchased picture. The chiefly represented. In the committee has already purchased picture of the committee has already purchased picture. tions will be found, stated in full, on committee has already purchased pic- the property of the artist. page 5 of the Forum Exhibition tures of the kind in the exhibition, at catalogue.

(1) All that is claimed for the Forum modern American art. Of the thou- among them) at the prices set by the sands of paintings considered, they artist painters strive.

(3) Basically, none.

"Why 'turn public attention for the moment from modern European art?"

American painters have suffered unduly from neglect.

(5) That is the principal object of

were, the authenticity and con- guarantee anything. .

at the clubhouse on March 13 and will "Why not turn public attention to the Forum Exhibition,
"Do you mean 'by guaranteeing, as far as honest expert opinion can be viewed are 2 to 6 P. M. and 8 to 10 P. Were, the authenticity and continue for the days. The hours during which the exhibition may be viewed are 2 to 6 P. M. and 8 to 10 P. M. except Sunday.

The musual interest which centred



Copyright by Martin Birnbaum, Berifn. La Marquise Casati, by Bakst. On exhibition in Scott & Fowles Galleries.

"Will you really 'make the buyer the modern paintings. It is obviously dication, would seem to promise some-who is interested in the more modern impossible to guarantee anything of exceptional merit in this an idea of what this beautiful, thinly flambes. The great variety of effects manifestations in painting feel secure' which as yet does not exist.

ket value of these paintings?

"At the end of five years will these 200 paintings, or any part of them, be worth the same price to you that is being asked for them to-day, an' will you legally guarantee it?

"I challenge all of you and each of you to back up your 'critical selection' with proof."

To this challenge of Mr. Coady's, art legally and points of the prize of \$500, in which contest the same price to gout the size, but the art committee, in successing collections; for the present only oldescriptions can be tentatively so also describes the chart in size, but the art committee, in successing collections; for the present on

committee has already purchased pictures of the kind in the exhibition, at prices sometimes even higher than paintings is this the largest annual bition arranged by the Japan Society Chun in so far as it shows in largest annual prices are now asked; and that during the arbitition arranged by the Japan Society Chun in so far as it shows in largest annual prices. those now asked: and that during the exhibition the Salmagundi Club has two years ago it is clearly explained specimens the same streaky

roanifestations in painting feel secure by guaranteeing the permanent market value of these paintings?

which as yet does not exist.

forthcoming annual exhibition. Pictures are limited to 16 by 20 inches ples of these early wares may be shown by the olive colored rims and tunately, an attitude of a considerable in size, but the art committee, brought to light or discovered in exist.

The position assumed by the comThe position assumed by the comgambling. What we do want is to cre- painting in the exhibition and the by R. J. Coady, who has been quietly laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend when the first part of Cezanne and Rousseau le laboring for Cezanne and Rousseau le laboring for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for Cezanne and Rousseau le laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for the laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for the laboring for modern art in the Washington Square Galleries for several years, and who in particular has prosespend for the laboring for the doubt of these pictures personally who the additional data an appreciation of art—to make laboring for the labo

possess a greater sensibility to order.

An exhibition of the recent work of composition, texture, design and color harmony than do many of the others.

In short, they have been more suc-In short, they have been more successful in their expression of that inherent beauty for which all great on view until March 25. Included in the tant collections of Oriental art ever asthe exhibition is the vigorously painted "Queensboro Bridge" that was Bosch Reitz, curator of Far Eastern appearance of the first, the more ceremony. Lately similar very best examples of modern Ameriin so far as the artists are American.

The principles of art, so far as I have

The Macbeth Galleries are giving an introduction to the catalogue, in which and. In color it is generally more denoted in the catalogue, in which and. In color it is generally more denoted in the catalogue, in which and. In color it is generally more denoted in the catalogue, in which are catalog been able to judge, have no nationality, exhibition of the latest work by he explains the origin of and the re-Charles H. Davis. William Sartain, lation between the different kinds of severe style of the earlier ware. (4) Simply because in the contem- Kenneth H. Miller, Paul Dougherty pottery exhibited.



"Rose Curtains," by Dewing Woodward. Recent exhibition of the Blue Dome Fellowship.

The exhibition, he says, was called | Chun, the tz'u t'ai, is so perfect in an exhibition of Chinese pottery be-cause anthough, scientifically speaking, pieces to be regarded as of later date. porcelain was made in China at a very | Comparison with Ming pleces and has ture of porcelain was there.

The earliest ware which we know in China was made in the Han period. after of early Chinese wares. 206 B. C.-220 A. D. earthenware covered with a green or thin yellow glaze. sometimes slightly baked without any glaze at all. The tomb figures shown in the exhibition are of this period and are chiefly chosen for their ex- to the surface and again disappears traordinary sculptural beauty. Allied and becomes green and dull in overto the best Greek archaic works, they fired pieces. For this reason the bri-form the link between pottery and liant red, the color of roses or rouse. sculpture.

as hardly ever afterward, the noblest the flambé colors, while in the early forms were made, but technically, the kilns the effect was so-called natural ceramic art reached its highest point certainly not so easily obtained, but if under the Sung.

it resembles in color the famous Ju. What means, however, this was don-

scientiousness of the paintings shown' that you guarantee these paintings as works of art?

(7) Market value is determined by the exhibition and auction of the exhibition some of the Corean work of members of the work of members of the pottery found in tombs of the specimens the gradual evolution of the modern paintings. It is cholouply the modern paintings as an in-

glazes. Then he continues:

"The subject of colored glazes nat-

of this exhibition, the Chun yao. We sometimes with the additional representative contemporary artists. | Chün-chou during the period of North- glaze. In this case, however The loan exhibition of early Chi-

"The fact that the first mentioned ons."

early date what we understand as true porceiain was made during the Ming dynasty or little earlier, and is not represented in the exhibition. The wares of the Tang and Sung periods were porcelaneous earthenware or pottery. According to the European Lagrangian and for imperial use, in a time when the sum of the sum of the lagrangian and skill were of such king. According to the European taste and skill were of such higstandard, percelain should be trans-lucent, resonant and hard, that is it cannot be scratched with a knife. The much admired wares of Ch'ai. Yu and Chinese claim only resonance and even Northern Ting. These have un Chinese claim only resonance and hardness. As soon, however, as kaolin was used in the manufacture the native of percelain was there. is now the rarest and most sough

"The pieces owe their delightfully per oxide in the glaze which, according to the heat of the kiln and the accidents of more or less air, becomeblue and purple till brilliant red come is the most appreciated.

Chinese ceramic art developed grad-ually; in the Tang period, the time was artificially regulated by draughts when all the arts flourished in China or by the letting in of smoke to produce under the Sung.

In the Sung period we begin to later times not only the color and the hear of different famous kilns. Pirst shape of the color splashes could be and foremost, the legendary Chai and determined but designs even could be Ju wares which already in the six-teenth century were said to have dis-bowl of the late Sung or Yuan period appeared. Fortunately, a Chinese of- which is shown. Two Chinese letters. ficer who accompanied an embassy to Shing Ching, meaning 'purity of Corea in 1125 gives a description of the heart,' are clearly visible and can pottery he saw there, in which he says hardly be attributed to chance. By

The hard Chun invariable

It has the much appreciated in Japan for even with designs of leaves of

PERSONAGES HENRY JAMES'S CRISP COMMENT

To those who followed the career of the late Henry James it is known that the celebrated novelist seldom, if ever, submitted to interviews for publication. Again and again in his literary life he told the newspaper men who sought his views that when he had anything to say he would write it himself. For that reason the following expression of his opinions of men and women of his generation is of striking and peculiar interest.

The interview, if such it can be called, was obtained several years ago and has never before been published. Perhaps it would be better to describe the matter as a record of a conversation carefully recorded and preserved by a well known writer who was frequently in the company of Mr. James when the latter last visited America, his native country. The impression made by Mr. James on the writer and the substance of his conversation follow:

work?

lishman, close shaven, thin English. little florid. He seems about | Eliot?" 60 years of age. He hesitated, after the English manner, was extremely I have the profoundest respect for the precise and chose his words with evi- cleverness of Mrs. Humphry dent care. His manner is most polite but I think her nove s will not live." and very deliberate. Whatever may said of his writings, he is a very the opinion of Arnold about his niece's charming talker. The conversation was desultory, free and flowing.

"Does 'Lady Rose's Daughter' fairly elety in the world as that depleted in should write a great novel, he would land, but he is a politician, and it is

"How do you account for the popularity of the book?"

"I should practise caution, I speak not the pleasure of knowing him perof a woman. It would be impolitic to a sonally and know Rusking."

R. JAMES looks like an Eng- | ican people like her better than do the lipped, straight nosed and a "Is she comparable with George

> "George Eliot was a great woman "I wonder what would have been

"Arnold was a peculiar man, and 1 think I can guess what he would have very clever and kind. No one was cuainly not; there is no such so- he been told that one of his blood Rose's Daughter,' and never was. have said: 'Impossible.' No one by the difficult to know whether one should weaknesses, but after all he was a most admirable and excellent writer. I had

most deplorable. She was a charming delightful. woman, and was afterward happily married to Millais."

acted badly in the matter, and my ten. Mr. Millais acted in a very cred-

delicate treatment." "Who was the most agreeable Engishman you have known?" "I think undoubtedly Sir Leslie Ste-

phen. He was altogether charming. the typical man of letters, delightful' in manner, admirably well informed, erary man of the best type, an ideal

Ward endeavored to translate name of Arnold could have written a call him a man of letters. He has audience, and it is very interesting to the society of the early part of the great novel; if any Arnold could have done great work in both directions. The word "beating." If Bright had after an as the suggestion of the great novel; if any Arnold could have done great work in both directions. The word "beating." If Bright had after an as the suggestion of the great novel; if any Arnold could have done great work in both directions. The word "beating." If Bright had after an as the suggestion of the word "beating." If Bright had after an as the word "beating." If Bright had after an as the word "beating." If Bright had after an as the word "beating." If Bright had after an as the word "beating." If Bright had after an as the word "beating." If Bright had after an as the word "beating." If Bright h

who is different from themselves and plied:

sympathy was all with her. There at the same time kin.

"That is very interesting. I know much more interesting man. I just "What you say is very true. I know committee may from time to make an incoherency about him that "Choate is like and unlike the Engwas very hard to endure. You know lish. They are surprised to hear their who has produced that result. Gladhe had no children: Mrs. Millais had own language used so well by a forstone was an admirable speaker, but "They were dining at a friend's tion of the truth of the Bible. The
W. W. Story, Mr. Motley, myself and eigner, and they like to listen to him. itable manner. Ruskin was a wonder- Mr. Hay, that admirable man, did bet- much of a fencer and debater, and something quite characteristic and thered sales. Perhaps it gave religful man. He had surrounded himself ter; he spoke rarely and his addresses used an enormous number of words, clever. Wilde remarked, I wish I had jour people a chance to go to the conduct affect her social position with beautiful things, and a visit to were very finished. I do not think with so great a precision as to cut said that.' Whistler replied, 'My dear theatre; the popularity of the play was his house was an experience worth that Mr. Choate destroyed the pres- off the possibility of a reply. He left Oscar, you will. Which was very good, in some measure due to this fact. having. Mr. Judson Millais refers to tige that his predecessors had built his father's marriage in a very deli- up.

cate manner. The subject deserved heard than when read?" "Oh. yes. I think so. All speeches

"Do you think Webster's do?" after they were delivered." "Yes, Mr. James, but his famous

judge by the effect it produced on his greatest enthusiasm."

erary man of the best type, an ideal literary man; and no one could know literary man; and no one coul

But Ruskin was a very unhappy man. most extraordinary way, like a violindespondent and sentimental, and it ist. His addresses, however, are infessoring had its uses; and that dure "No." was not a pleasure to meet him; he rior to the set addresses of Mr. Lowell, ing the civil war almost every man I believe it to be spurious. Wilde was there are in England. Sometimes poor or five men get together in Live always left one profoundly depressed. for example, but Lowell lacked the seemed inspired by Webster's perora- a curious fellow; one of those Irish books are popular. 'Ben Hur' is to me there is some very clever to I think his trouble with his wife was sort of humor that makes Choate so tion in his reply to Hayne. It was adventurers who had something of the an incredible success. I cannot acrecalled that an officer was quoted as Roman character, able but false. I count for it except that there are mul-"You see, the American Ambassador saying that no song ever sung by an have met him. He was a most mis-titudes of people who have little taste. arried to Millais."

is in an extraordinary situation. The army produced greater enthusiasm erable and unhappy man.

or upon the ground that perhaps reliterary club in England, and or upon t

> open many doors for retreat. I have you know. p."
>
> heard him speak, but not upon great
> "Wilde's death was miserable. As culiar. Bret Harte was more popular soon as he got out of jail he returned in England than in America. He had and his manner imposing.

"Bright, perhaps, had loftier flights, "Well, perhaps not Webster's; but ing over us; one can almost hear the you know Webster's were written beating of his wings." I remember ing over us; one can almost hear the

ours. Whistler, who was, I think, a he was a very religious man." he qualified too much. He was too house in Paris, when Whistler said dramatization of the book also fur- a few others."

leading before his imprisonment. I as in his famous oration on the Irish know this. He went to Paris and lived than here." famine: 'The angel of death is hover- in the utmost straits, suffering sometimes for necessaries. "There is a story about him which tist as Shakespeare." hearing a man who was present when perhaps you have heard, which shows

that speech was made say that he that at the last there was a flicker do not think highly of him. Wilde was a Gretna Green marriage reflect English society?" he was asked. thought. They say of him that had quite like him. Morley perhaps is peroration, which is spouted by all the trembled when Bright began his flight of the old wit. When a bill was pre- wrote a better play. I think. Lady afterward brought a proceeding nov the first man of letters in Eng- schoolboys, must have been very lest he should fall, but that Bright sented for drugs which he had been Windermere's Pan. I am glad that effective when delivered if we can came out triumphan; and aroused the compelled to take he said. I fear I it is becoming a classic, a play that am dying beyond my means.' This is continues to be acted. It is a dis-"Some one said: 'How happy was quite witty, but not so very clever tinetly good play, better than any- was required, or something of even by a feeble man. But Wilde being talked about, but I do not think Coleridge was held responsib-

divorce?"

Society, must turn and must be fed.

"No. I think not. I am confident that he did not. Ruskin, I think, have an opportunity of hearing one society, must turn and must be fed. of Webster, that they inspired a path of Webster, that they inspired a pat

"Undoubtedly; people are very peto the abominable life he had been great vogue here at one time, but af- never forgotten. The English terward was more read in England are severe at times. Lord Co

"Do you know Bernard Shaw, and young wife, do you think him as great a drama-

"He is a very amusing success. I of wrongdoing. Her first ma

him great." "Are there clubs now in London. such as there used to be?" "Oh, yes, the Club, as it was called. I mean Johnson's Club, composed of

her, I fancy there are more young and Reynolds, still exists; its "No. But I was interested in it. women who read in America than ity has not been broken. When

"The Athenaum is perhaps the mos to wait sixteen or eighteen be elected by the members.

"Did George Eliot's extraord "Very seriously. She was care! "void provoking offence, but she had no social position and could neve had any. Her indiscretion. choose, was unpardonable at was mover forgiven for marry

"She, I believe, had all wife experience and was in no sense s solve it. It was discovered it. she had remained a day le

"May I venture to ask whether understand Browning?" "Oh, ah, I think I understand him

but I never venture to explain him